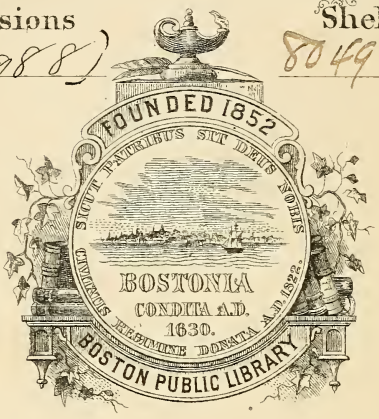
8049A
105

5651

Accessions
(27988)

Shelf No.
8049.2.105



Received Dec. 3, 1891

Digitized by the Internet Archive
in 2011 with funding from
Boston Public Library

http://www.archive.org/details/unitedstatescons00bost

THE

UNITED-STATES

CONSERVATORY OF MUSIC,

BOSTON, MASS.

INAUGURATED DEC. 17, 1870.

CHARLES P. HERRICK, Founder.

For the [illegible]
[illegible] of Trade

BOSTON:
PRINTED BY RAND, AVERY, & FRYE,
No. 3, CORNHILL.
1871.

THE

UNITED-STATES

Conservatory of Music,

BOSTON, MASS.

INAUGURATED DEC. 17, 1870.

CHARLES P. HERRICK, Founder.

BOSTON:
PRINTED BY RAND, AVERY, & FRYE,
No. 3, CORNHILL.
1871.

(27,988)
dec. 3, 1891

Entered according to Act of Congress, in the year 1871, by
CHARLES P. HERRICK,
in the Office of the Librarian of Congress, at Washington.

UNITED-STATES
CONSERVATORY OF MUSIC.

In presenting still another school for the cultivation of the science and art of music, the founder of this Conservatory is not governed by any spirit of hostility to those now in the full tide of successful operation. His aim is a higher one. He believes the time is at hand when a decided improvement can be made (at least in the building in which it is taught); and, in order to secure that end, it has been thought best to establish an institution more comprehensive in its scope, without disturbing in any way those now in existence. His plan contemplates the construction of a building, the leading features of which will give teachers better facilities for doing their work, and which consequently will be better for the pupils, from the fact that a building can be better adapted to teaching than teaching can be adapted to a building built for another purpose. His plan contemplates a building on a lot of land that shall be bounded by four streets, so as to give light and air on all sides. A series of commodious rooms on the outside of the building, and lighted from the outside, will serve the purpose of teaching, singly or in classes. Access to these rooms will be had through a spacious corridor, on the interior of the rooms: on the opposite side of this corridor, entrances to the large hall will be made; this will be the second floor. Each of the balcony floors will have a series of rooms similar to those below, making from a hundred and twenty-five to a hundred and thirty large rooms for teaching and lecturing. Some of the lecture-rooms will contain good-sized pipe-organs for the practice of the pupils. The thick wall of masonry between the corridors and the large hall

will be carried up to support the massive roof to the large hall. On the corridor side of this wall, between the doors leading to the hall, will be formed niches for life-size statues; and on the hall side of the same wall, over the entrance-doors, niches for busts will be formed: this will serve to stimulate our young men and women to strive for such distinction as will entitle them to a place in one of these niches. There will be at least seven entrances to the building from the streets. It is desirable, if the funds will warrant, to erect a building that will do us credit as a people, and that we can point to with the same pride we do to other buildings built for other purposes. The object is to make it a national school, and to be able to put a thorough musical education within the reach of all who desire it in our own land. There are several ways in which the money can be raised; but the best way would be that in which all can participate. The contribution of a single dollar, if all who love music would subscribe, would insure the success of our efforts without much delay. If that should be the plan finally adopted, and more funds should be subscribed than would be needed, the balance could be divided between free scholarships and aged indigent musicians. Now, let no one be backward in subscribing. Sums as small as five cents will be received; and the names of all who subscribe will be entered in a book to be kept in the building for future reference. We see no reason why men and women of ample means may not endow the conservatory with the means God has given them.

Most respectfully yours,

CHAS. P. HERRICK,

Founder of U.S. Conservatory of Music, Boston, Mass.

The Class-System.

There can be no doubt, from the evidence all around us, that the class-system is, under the proper management of a judicious board of managers, more fruitful of good results than private teaching; at least, for the first year or two of study, if the

proper classifications are strictly adhered to, and the students are advanced as fast as they show a fitness for promotion. Our classes will be limited to not less than two, nor more than five, unless under such circumstances as will *warrant* a larger number (such as where the pupils are well acquainted, and prefer to make a class of six, than to go into a class of strangers), or where they cannot afford to pay the price for the best teachers in smaller classes, when it is taken into account that the class-system is what enables us to give the best teachers to pupils at a comparatively small price for each pupil. This system was indorsed by Mendelssohn, who felt the advantages growing out of it. We quote his ideas: "An institution such as the Conservatory has this advantage over the private instruction of the individual, that, by the participation of several in the same studies, a true musical feeling is awakened, and kept fresh among the pupils; that it promotes industry, and spurs on to emulation; and that it is a preservative against onesidedness of education and taste, — a tendency against which every artist, even in the student-years, should be upon his guard."

It would seem to be needless, after such testimony, to add any other reasons for adopting the class-system.

Branches Taught.

We begin with the violin, as it is the king of instruments, and place it first in importance in this Conservatory, as there is probably no instrument more difficult to master, and no one that gives the person who does master it more credit. We intend to place at the head of this department artists who can teach the instrument in all its difficulties, so as to make the United-States Conservatory the final resort to finish a course of study on this foremost of all instruments. At any rate, when our corps of teachers are announced, there will be no doubt but this all-important feature in our new Conservatory will be above criticism. We do not intend to neglect any other department, but intend all shall have equally competent teachers: in fact, we

shall offer as good facilities as can be found in any institution in the world. Our aim is to make it better; and no one need apply for situation as teacher who cannot fill the situation with credit to himself, and advantage to the patrons of the school. No situation will be filled by favor, — all by merit. What is true as regards teachers will apply to pupils: they will get credit for what they can do, and will be rated according to their several abilities.

Organ Department.

Perhaps, next to the violin, the organ should take rank as an instrument of almost infinite variety of effects. The organ department will be under the management of a board of teachers whose reputation for successful teaching will give our pupils an earnest of future success.

Piano-Forte Department.

The piano-forte with many would take the precedence over the organ; but we do not look upon any instrument as inferior to any other, if it is important to do certain things. It should have an importance equal to the effect desired: so of all instruments in the orchestra. The man who plays the tympani, kettle-drum, or cymbals, triangle, or bass-drum, is of as much importance for the purpose intended as the most finished soloist. Let not this fact be lost sight of: any thing that is necessary to be done to make a thing complete should be done well; and let every one who plays an instrument give character to the instrument by the manner with which he treats it. A great many instruments, now considered solo-instruments, were once thought to be inferior, until some persistent performer subdued it to his will, and raised it to the rank it deserved. Our piano-forte department will be in the hands of artists who have distinguished themselves in teaching and performing. If any preference is given to one over another, where all other things are nearly equal,

the preference will be given to those who can best impart the knowledge they possess to the pupils. We shall have a board of examiners, who will be expected to be governed by the best interests of the patrons of this school. We are of the opinion that the first teaching should be the best that can be had. The first lessons are the most important; and it is as easy to get habits that are correct, and will not need to be abandoned, as to suffer, as some are now suffering, and always will suffer, from a mistaken judgment in the selection of the first teacher. It is a mistake to think that any one will answer for the first teacher.

Cabinet Organ.

There is, probably, no instrument in the whole range of musical instruments that will give so much real satisfaction for so small an outlay of money as a first-class cabinet organ for the domestic circle. All who own a piano-forte should, sooner or later, find a place for one of these most important attractions; and certainly all who cannot afford both should have an organ. Our teachers of the organ can very readily give such instructions as will enable any one to play on a church organ after going through the proper training on one of the cabinet organs. There is, probably, a greater need of good organists in this country than any other class of musical performers. Any one with a good cabinet organ in his house can very soon find his ability to take charge of a first-class church organ. In the study of harmony, it is probably better, in some important respects, than the piano-forte. The amount of capital invested in the manufacture of cabinet organs, as well as piano-fortes and church organs, seems to indicate an important improvement in the condition of society: certainly we are growing more refined as a people. Music will sooner or later take its proper position in the refining influences which grow up with a proper cultivation of this science. It should be the aim of all schools to give it that place in the affections of our people that it holds in those countries where it has been cultivated for so long a time.

Singing Department.

The same general rules that we apply to what we have already described will be devoted to singing, and under the best artists that can be found. Of the methods and the rules we shall adopt, we shall be governed by the best talent in the country. There is no department where so much depends upon a discreet teacher as the vocal. How many of our best voices are destroyed by those who have been governed by the same motives as govern quackery in every thing else! It will be our aim to place this department under the best teachers, all things considered. It does not always follow that a person is a good teacher because he is a great singer or performer. There is nothing more fatal than the opinion that a splendid performer on an instrument is the best teacher: he may do to finish off with, but he would be too impatient for beginners. A great deal of patience is required in the primary instruction on any instrument: how important that the most perfect instrument (the human voice) should be dealt with by some persons who know what responsibilities rest with them! for the voice, once destroyed or impaired, can never be restored. Volumes could be written with profit if it would be *read* and *heeded:* but enough has been said to awaken the people to the importance of consulting those whose interests are in the right direction; for, where it is for the interest of a person to have a conscience, they will be likely to have one that will do service in the right direction. A greater love of doing good to others, rather than a love of money, should be one of the leading characteristics of a good teacher: if he or she becomes truly a good teacher, the money will come; but it is just that the merits of the teachers should first be assured.

Orchestral Instruments.

The importance of having an orchestra connected with the United-States Conservatory has made the founder take a lively

interest in having an orchestra formed at once, and put under the management of some proper person, so that, by the time we get our new building and hall finished, we shall be in a condition to do credit to the institution in this respect. Instruction will be given in all the departments of orchestral study, and under the best teachers to be found. Let no one think that any instrument allowed in the orchestra is a menial instrument, but rather as an important and necessary part of the whole, like a pipe or stop in an organ; but let each one take up his instrument with the full determination that he will do his best in mastering its difficulties, and contributing his mite to the whole performance.

A full instruction in orchestral effects will be one of the features of this school, so that Boston can boast of as good an orchestra as it can of a vocal chorus. It can be done if we try with a will. Boston can support as fine an orchestra as any other city in the world; and it is time to take steps to that end. All who wish to take up any instrument to play in orchestra will have all the facilities for acquiring the knowledge required to do themselves credit in its performances.

Oratorio Class.

A special oratorio class or society will be connected with this institution, under the management of a person competent to fill such a situation, and who can give character to its performances.

Languages.

Instruction in such languages as are used in singing will be taught by competent teachers, at rates governed by prices already established for such instruction. Rooms for such instruction in the new building will be devoted to this branch, and may be extended to any who wish a knowledge of the languages taught, whether they wish to apply it to music or not.

Concerts, Soirées, and Matinées

Will be given to show the advancement pupils are making, and in which the pupils will have opportunities to hear good music performed by the teachers and more advanced pupils. These will be free to the pupils and their friends.

Board, Rooms, &c.

Parents in any part of the country, who wish to send their children to this National Conservatory, will find ample accommodations, at reasonable prices, and in good locations, with good respectable people, for board and lodging: so that their stay will be made as pleasant and homelike as possible. A letter addressed to the founder will be attended to at once, and all the arrangements made beforehand, to prevent confusion or delay. It will only require the writing of a letter or two to insure success in this particular. We shall have rooms awaiting all who wish to come here to study. There is no city in the country where there are more objects of interest, aside from the study of music, than in Boston and vicinity.

Piano-Fortes, Hiring.

Good piano-fortes can be hired for prices varying from twelve to twenty dollars per quarter. The founder will give his personal attention to getting such as are needed for pupils, to enable them to give their best attention to the lessons taught at this school, and so as to give the pupils the least trouble.

Diplomas.

Diplomas will be awarded to pupils who complete a regular course at this institution.

Private Instruction.

Pupils who wish to take private lessons will be accommodated at regular rates. Application for such instruction must be made to the founder, personally or by letter.

The Musical Centre.

Boston having been designated as the musical metropolis of this country, we are hopeful, after getting our new Conservatory into running order, that we may enlarge the claim by calling it the musical centre of the civilized world. Certainly with our adopted fellow-citizens, and such as may feel inclined to come here from countries where music has been cultivated for centuries, added to the native element here, we shall be behind the times if we stop short of standing at the head of the civilized world in this sublime science and art. I need only to refer you to the circular of the Boston Conservatory, to what it says about the musical centre, which I would be glad to copy if I had room, with proper acknowledgment: it shows we are on the eve of that day when we shall be able to say to the Old World, "Come and feed at the fountain we have erected." We have a great deal of hard work to do before that time; but the time must come, and we hope that our one-hundredth anniversary as a people will witness the result of this effort to make our people a really musical people. We hope some of our poets will give us the text, setting forth the condition as compared with it a hundred years ago; and let some of our artists set it to music, and let it be rendered in our new hall in such a manner that all that has preceded it will be as rehearsals to that grand event. It is worthy every citizen, whether native or adopted. Let us all aim in the right direction to secure that result.

Department of Tuning.

This may be regarded as a new feature in our Conservatories, that all should be able to tell with some degree of certainty

whether the instrument on which they play is in tune. It is thought best to establish a separate department upon tuning, where all the pupils of the Conservatory shall be put in possession of such knowledge as will enable them to detect any imposition by some pretending tuner, who goes over the instrument, and pretends to have tuned it, takes his pay, and leaves. One of the objects of this new feature is to prevent this; and, besides, one can tune his own piano when it needs, without waiting for a tuner, who may come about only once in three months, or possibly twice a year. It is one of the most interesting sciences connected with music. All will not be obliged to practise tuning; but all will know how, and, upon occasion, can tune; and as it is in the case of some country places, no such person as a tuner hardly ever goes there. At any rate, a person is repaid in the knowledge acquired, and the chances of sometimes turning it to good account, rather than play on a piano sadly out of tune. How often do we hear the remark, "My piano is horridly out of tune: the tuner agreed to tune it to-day, and I don't see why he has disappointed me"! The result is, the young lady's party passes off, and the piano is not tuned. Why should not a person know how to tune his piano as well as his violin? The more one can know, the better he can guard against those who go about and make a pretence of having tuned an instrument. When they ask for the pay, if the one most interested in the success of the tuning should examine the work, he would be able to tell whether the money had been earned or not. We have some very able tuners, and all should be. Perhaps nothing is so fatal to success as the continual practice on an instrument out of tune. No one could practise at all on a violin without its being well in tune. That is one of the reasons why violin-players are possessed of good ears, which are indispensable to success on that instrument; and we should find as much improvement in the ears of our young piano-pupils, if they were expected to know more in regard to the science of tuning: the time will come when it will be considered an evidence of a state of ignorance that will not be pleasant to admit. — I have

made the chapter on tuning somewhat lengthy, but not more so than the subject demands; for I regard it as one of the foundation-stones, which, if left out, makes the musical edifice imperfect. All we have to do is to use the same common sense in musical matters as we do in any thing else to make the study of music successful as any other science. I do not expect much credit from those who go about pretending to tune: but all good tuners will read this chapter with delight; for, the more any one knows, the more easily will he be satisfied with a piece of work done in a manner that will commend itself. For the above reasons, there will be established a professorship of tuning, where all students who desire can learn the theory and practice of tuning, under teachers qualified for that purpose.

A MUSIC TEACHER'S MANUAL.

Translated from the German of Dr. Gustavus Schilling, Principal of the Stuttgart Conservatory.

Part I.

"I will say at once, that the *alpha* and *omega* of the teacher's work is to know how to awaken a warm interest in his instructions; to excite a strong desire to learn music, and then to keep that desire alive. This is the secret without which not the slightest fruitful skill can be attained in this art, and without which all school ability will be useless. Experience shows that most teachers fail to bring out the slumbering talents of their pupils; or if, by chance, they are partially awakened, they are soon lulled to sleep again. It is upon this rock that thousands are wrecked, and vast sums are spent in vain. All teaching, to be successful, must be made interesting. This fact is often misunderstood or not sufficiently appreciated by music-teachers; and therefore they so seldom arrive at a satisfactory solution of their tasks. To make instruction interesting is the *sine qua non*, and it must form the chief point of the method employed. Let me make this better understood. The first object, then, must be to create a strong interest in instruction, and a desire in the pupil to learn. No teacher should anticipate in the pupil any thing that will be to his advantage. If there should be something there, so much the better; but it is a hundred to one that it will not exist: and the consequences of anticipation cannot be repaired; while by a contrary course he will only risk a little unnecessary labor, which cannot do any harm. The idea that no one will learn that for which he has no love is very natu-

ral: still we ought not to confide in the existence of love alone, especially the right love of learning. Children are apt to desire, or appear to desire, the acquisition of some knowledge; but the desire diminishes the moment difficulties appear. This shows that the real desire never was there. A genuine, true desire can only exist where the child has some proper conception of the thing desired. When this desire is united with a spontaneous striving after knowledge, then alone can we presume that the pupil has a real wish to learn; and we then discover the solution of the enigma, 'Never place such difficulties in the path of pupils as will discourage even the most indolent and dull,' especially if they anticipate great advantages from undertaking the work. But how can this be accomplished? It seems to be difficult on the face of it; and yet nothing is easier: at any rate, nothing is more important, and nothing more neglected. Above all things, the teacher must endeavor to thoroughly understand his pupils. Each one has some peculiar temperament, imagination, or physical construction. Having acquired a thorough knowledge of the peculiarities of each pupil, the teacher must immediately adapt himself to them, and never urge a pupil beyond his capacity, either mentally or bodily. The individuality of the child must be considered in every thing we say or do with him; not requiring any thing from him which he cannot understand, and which he is not able to perform; and carefully avoiding those things which are as yet beyond his grasp, but simply adapting our requirements to his peculiarities and capacity; submitting apparently to his natural desires, yet, in fact, bending them gently to our own will: the pupil will then imagine that every thing he learns will be easily acquired. Each advance he makes will appear to him in such a sunny light, that he will easily forget the little trouble it gave him to acquire it; and so nothing but the wealth of knowledge, and the ability he has gained, will appear before him. In this manner he will acquire the wish to learn, which is a germ that has only to be cultivated to become a fruitful plant."

A Word to Parents.

There is no doubt that the same opportunities given to the pupils in a school for the study of music that are given to pupils in other schools would give much better results; for the attractiveness of music, as compared with other studies, is all in its favor. If parents would defer to the judgment of the music-teacher as they do to the teachers of our common schools, the results would be much more satisfactory. You would not expect your children to read in the simplest reading until they had mastered the a, b, c's of the language, and then the proper arranging the letters into words, and the words into sentences. Give the same chance to your music-teacher to give the children a right understanding of the elements of music, and you would be astonished at the result. Do not importune the teacher for pieces until his judgment dictates him to give them: it is as unreasonable to expect the pupils can do themselves any more credit in the pieces than can be done in the case of reading without knowing their letters. Most teachers will tell you that they have more trouble with the parents than they have with the pupils. If the same time should be applied to the technical studies, and other things, as a good, conscientious teacher will suggest, as is generally spent in the fruitless attempt to learn the simplest piece of music, you would never regret having given the reins to the proper person to carry your child safely to that goal, so seldom reached under the other process. It is only necessary to add, that the time spent in the study of music should be in the direction of mastering the mechanical difficulties; and then the pieces will follow as naturally as water will run in a channel made for that purpose. We send our children first to a primary school. There are none who have sufficient capacity to go through the primary school who cannot go through our grammar schools, and after the grammar school the high school, which fits them for college. There are but few who get through college until they are twenty-four or twenty-five

years of age: this is the rule; the exceptions only help prove the rule; for, where one graduates as young as twenty, probably ten or more are four or five years older. Now, give the same relative opportunities in the study of the science and art of music, and you would see as great progress made as is made in any country under the sun. We are only in our infancy in music in this country; but we have made great progress, considering the unfavorable circumstances under which we have labored. Probably the war we have just passed through has done more than any one thing to excite the musical element in our midst. When the war broke out, probably not more than one in ten or twenty could tell our national airs when he heard them played; but now it would be difficult to find one in a hundred who could not tell. The Peace Jubilee was another powerful auxiliary in keeping alive the musical feeling. One of the principal objects in starting this United-States Conservatory is to perpetuate it. We start it under the most encouraging auspices; and, if we meet with the encouragement other arts and sciences have received, we shall, in the next quarter of a century, produce such results as will show the world that we have some musical talent in our country. Much depends upon the parents of our pupils, perhaps as much upon the pupils themselves, as to the progress. The children want a great deal of attention at home. You must sit down and be interested in their lessons: if you have given some attention to music yourselves, so much the better. Perhaps no one can tell what amount of good the parents or guardians of pupils can do by being interested in the first studies of children: allow them to ask you questions, and ask them questions in return. Think how much courage you have felt, when learning any thing yourselves, by having some one who you knew was able to give a reasonable opinion of what your ability is, and will not criticise you unreasonably. Take your children to concerts where they can hear good music frequently. These are some of the duties parents, and others who have the care of children, have to be frequently reminded of, and which cannot be neglected with impunity. Let none think they have

done their whole duty when they have paid the money for their tuition : that is but a drop in the bucket. Let them do all their duties in this respect, and the future is bright and promising ; let them neglect them, and the future is dark and uncertain.

A Word to Pupils of the United-States Conservatory.

When you join our classes, you will be graded according to the rank you seem competent to maintain, and will be promoted as fast as your advancement will warrant. Have a regular time to practise, and let nothing but sickness or death of some member of the family prevent you from giving that amount of practice your teacher desires. You must remember that your teacher is just as much interested in your rapid progress as you or your friends can be. It is for his interest to have you advance as fast as you can. It is our intention to employ only such teachers as will do their whole duty as teachers. Those teachers are best who will just throw light enough on your path to enable you to walk in it understandingly. The labor necessary to become a good player or singer must be performed by yourselves, and not by the teacher. Remember that "one man may lead a horse to water ; but twenty men cannot make him drink :" that is a duty he must perform himself. So of learning : you must perform the labor, or else your success will be doubtful. You know that you have learned many things in the common schools ; but it has been so gradual, one thing leading to another, that you can hardly see that one day's study is not much harder than the day before. But each day's study is growing harder ; but you are getting more ability as you advance. So in music : if you give the right attention to the study of each lesson, and not get out of patience, and skip over, and play, or try to play, something that is not in the lesson you have taken, then your progress will be slow. Do not be impatient, and ask for a piece to learn ; for, if your teacher is a good one, he or she will give you pieces as soon as you can do justice to them. If your friends ask you to

play a piece, play your exercises. If you can play them well, they will be delighted to hear them : if they are not, it is doubtful if they are your friends. You will be taught in classes the same as in your other schools, only the classes will not be as large ; but the same spirit of emulation will be excited, and you will teach each other. All great artists are good scholars ; that is, they get their lessons, and are always ready to play when they are asked. Make it a rule, when you begin to study music, to play to visitors ; but in no case let your playing interfere with your daily practice. You can, if you start right, just as well play your lessons over to your friends as to have particular pieces to play. It is not so much what you play, as the way you play. It is a good plan to meet your classmates when it is convenient, and play over your lessons as often as you can : you will learn to criticise their performances, and they, in turn, can criticise yours. You will find it of great advantage to you : it will teach you a great deal ; and, if you intend to become a teacher, it will qualify you for that purpose. Never criticise your classmates unjustly. Remember that you are not all endowed with the same talents. If you can play better than others, it may be you have more talent, or have given it more practice. Whatever may be the cause, be very careful how you deal with them. Remember, they may have as fine feelings as you, and are entitled to the same respect as you expect from them. "It is a long road that has no turn in it." Some of our best and most respected artists have been very poor. Sometimes their poverty has seemed to be against them : with many, it has been the means of greatly stimulating them ; and, if they had been wealthy, most likely they would not have put forth the exertions that made them artists. With these few hints, we hope to see you all go up as high as your talent, and our efforts for its development, shall warrant. One word more : never be afraid to ask questions ; never pretend to know what you do not : it is much better to feign ignorance than to feign knowledge. If you do not quite understand the lesson, tell your teacher frankly, and he will be happy to assist you. Many are now suffering in a self-imposed ignorance

that will continue with them as long as they live: let this not be your case. Your teacher is paid for doing his duty in every respect: if he does not do it, report him to the proper officer of the Conservatory, and he will be dealt with as his delinquency deserves. Now, let no one be satisfied without getting the full amount of knowledge consistent with his capacity. And, finally, let me advise you to think calmly upon what has been said; and I think you will see that a teacher has but very little to do, — only to see that your position is good at the piano, and that your hands are right, and your fingers are properly exercised. You should have a great deal of pride in this respect. The right position of the hands is of more importance than any one thing else: if you get a good start in this respect, you will find the battle nearly won. The most important thing is to get a good foundation to build upon. If the beginning is not right, the whole after-teaching will be faulty: so, whatever you do, get a good beginning. It is not the amount you learn that is important, but the way you learn it. Let not your first learning be superficial: it will pay to do this well. All success will depend upon the first year's study: if that is correct, there can be no doubt you will succeed. Be as reasonable in this as in any other studies, and the future will be bright; neglect this, and the future will be doubtful.

The Piano-Forte.

"The invention of the piano-forte formed a most important era in the musical art. No instrument has contributed so much to the improvement of science, or so much displayed the beauties of taste and expression. The period of its introduction may be traced to the works of the harpsichord-writers. In the time of Bach it was scarcely known; as, from the feature of his compositions, it is evident they were the product of the harpsichord, — an instrument of very limited powers, the boldest effects of which were exhibited in trills, and by sprinkling the chords in arpeggio. The early sonatas of Haydn also appear to bear

marks of the influence of this instrument, and possess nothing of the expression of his later works. On the introduction of the piano-forte, this unmeaning style was abandoned for one more bold and flowing. This instrument has been the means of developing the sublimest ideas of the composer; and the delicacy of its touch has enabled him to give the lightest shades as well as the boldest strokes of musical expression. It is the only instrument that will represent the effects of a full orchestra; and, since the mechanism has been improved, Beethoven has displayed its powers in a way not even contemplated by Haydn himself. For specimens of practical skill, we must refer to Cramer, Kalkbrenner, and Moschelles, who rank as the first pianists of their day, and who have written learned works on the study of this instrument. As an instance to what extent these instructions are carried, we may refer to the elaborate treatise by Hummel of Vienna, which extends to five hundred folio pages. No two authors agree upon the mode of fingering. In the time of Bach, the thumb, now become so important, was seldom used. That lightness of touch, which is the first qualification of a good performer, is soonest obtained by putting the hand into the same easy curved position as when we collect the crumbs off a table-cloth, the tips of the fingers just touching the keys. For a distinct style, the fingers should be sharply drawn inwards, rising from the keys towards the palm of the hand; and for a legato, more firmly pressed down. The most efficient practice is that of the scales, which should be constantly performed with the crescendo, diminuendo, and every other kind of accent. These remarks are of general application, and will be found serviceable to most performers; yet such are the various methods pursued by different artists in treating this instrument, that no two are found to play alike. In the hands of Mademoiselle de Belleville, the piano-forte becomes another instrument. Her mode of treating it is strikingly new: a bystander is impressed with a novel position of the hands, whether perpendicular, horizontal, or oblique: every motion leads to effects hitherto unheard. The fingers range not in the accus-

tomed track, but strike and rest upon the keys in every part; often sliding from back to front, as in the act of wiping them. This singular motion imparts to her adagios unspeakable richness. From the rolling thunder of the bass, she will perch upon the altissimo notes with such neat distinctness as to elicit points of light similar to those witnessed in the performance of Paganini. The crispness of her staccato passages is not more surprising than the streamy richness of the sostenuto, gliding through the entangled difficulties of Herz and Pixis with the same ease and continued flow as through the simplest melody. Mademoiselle de Belleville was the favorite of Beethoven. In her eleventh year she was a welcome visitor to the deaf musician, who sat by the hour, with his long trumpet in his ear, listening to her inimitable touch of his divine adagios. The piano-forte is, of all instruments, pre-eminently the best for accompaniment of the voice; and no performer, however skilful, can so well second and support the singer as he who is able to vent his feelings in the power of song. In the last twenty years, the piano-forte has been extended in its range of notes nearly two octaves; which has enabled two performers, upon the same instrument, to represent the full pieces in Mozart and Rossini's operas with a completeness of effect hitherto unknown. If the piano-forte cannot show itself to advantage in a large room, amidst a crowd of instruments, it plays its part well in private, where it forms a little concert. It is the treasure of the harmonist and the singer. How many evenings does it remove from *ennui* and dulness, and enliven with all the charms of melody!"

This was written of the piano-forte more than thirty years ago. What a change has been made in the improved mechanism of this most glorious instrument! What thoughts are suggested for the future! We can scarcely see from one year to another any improvement; but, when we contrast even the space of five years, what happiness is in store for the generations that are to come after us!

A Chapter on the Violin.

It is now two hundred years since Anthony Wood spoke of the first violin being introduced into a concert of viols at Oxford; which instrument, upon close inspection, was pronounced by all the *connoisseurs* present to be a mere bawble, never likely to be used in the performance of music with any success. Though it resembled the viol in many respects, yet, as it was stripped of its frets, in the opinion of those judges it was an instrument that could not be handled with any truth or certainty. But the very removal of these mechanical helps has conferred upon it a power of expression never contemplated by our forefathers. (The frets upon a viol were narrow ridges of wood just raised above the finger-board, crossing it at right angles, and were so placed, that, the finger falling between the frets, the string was stopped in tune: in a guitar they still remain as a guide to ignorance, and an impediment to taste and expression.) The violin had its origin in Italy, about the year 1600; but those which are esteemed of the greatest value were made at a later period; about 1650, at Cremona, by the family of A. and J. Amati, and their contemporary Stradvarius of the same place. These instruments are found to be very much superior to any that have been made since that time; which acknowledged excellence is chiefly attributed to their age. The Amati are rather smaller in size than the violins of the present day, and are easily recognized by their peculiar sweetness of tone. The Stradvari are larger and louder; and are so highly esteemed, that many have been sold for the sum of two hundred guineas. The violin has not been altered in shape for the last hundred and eighty years; yet the method of performing upon it has been highly improved. At intervals, it seems to have waited for the advancement of the art, and more especially the cultivation of the female voice. Under the hands of Corelli and Tartini, it aimed at no other effects than had previously been produced by the organ and harpsichord, — such as double stops and arpeggio passages, which it was ill

adapted to perform. As science improved, it relinquished these impossibilities, and, in the hands of Geminiani and Giardini, partook more of passion and simplicity. When the era had arrived in which Haydn began to animate the art with natural sounds and inflections, music made by rule was abandoned for that which was simple and melodious. Then the violin began to develop its powers. The great range of its effects entitles it to the first consideration among musicians, as the best means of expressing the thoughts of the composer; but the period at which it made the greatest advances towards perfection was soon after the cultivation of the female voice. From this beautiful auxiliary it received its first lessons in pathos and feeling; and, in return, it has taught the voice grace and execution. The compass of the violin is more extensive than that of the voice: within its range, it has a scale of four octaves; and, as each string differs so much in quality of tone, it may be considered as possessing in many respects a fourfold effect. But the most striking powers of the instrument may be said to reside in the bow; and such is the vast variety of accents to be produced by a skilful management of it, that a single bar of music, according to the French school, may be bowed fifty-four different ways. To speak of the violinists who have distinguished themselves in the early stages of the art would now be of little interest; but to glance at the eminent performers of the present day may have its use as a matter of taste and history. The first introduction of the violin at court was at the restoration of Charles the Second, who, during his exile in France, was so captivated with its sprightly tones, that he established a band of violinists in this country (England) after the manner of Louis the Fourteenth, at the head of which was placed Nicholas Matteis. The Hon. Mr. North speaks of this artist in the following terms: "He was an excellent musician, and performed wonderfully upon the violin. His manner was singular, excelling all that had been heard in England before. His *arcata*, his shakes, divisions, indeed, his whole style of performance, was surprising: every stroke of his bow was a mouthful." Matteis was highly coun-

tenanced by the *dilettanti* of that day, — Dr. Walgrave, Sir Roger L'Estrange, and Mr. Bridgeman, under-secretary of state. Through the influence of these gentlemen, Matteis, though poor, in a new way soon amassed a considerable sum of money. Could these worthies be now introduced into our concert-rooms, what would they say to the prodigies of the present day? Such are the varied powers of the violin, and the extent of knowledge now displayed, that, if we attend to the different styles, we shall not find two performers who treat the instrument alike. Cramer, for firmness and fulness of tone, in the old school, is without a rival. Spagnoletti, though less forcible, is distinguished in the modern by a style chaste and delicate. Mori has extraordinary execution and beautiful articulation. Vaccari, the Spaniard, is all gayety and lightness, having none of the dark shades of the Germans: his notes are like the glitter of the diamond. Spohr is full of ease and grace, and rather sings than plays, and, for so large a man, has much grace and suppleness of bow. Yaniewitz and Kieswetter are purely German, — dark, grand, and forcible. Baillot combines the Italian and German schools together, and probably is the greatest master, having the greatest number of effects at his command. The bow of Kieswetter is swift and darting. At times he lays his ear upon the instrument, as if listening to the sounds inside it, pressing it upwards with apparent delight. Yaniewitz is furious: his whole body partakes of the movement he is engaged in. Spagnoletti is mild and gentle; Mori quick and active, but too eager to be graceful. In Baillot we have the Talma of the art, — an inexhaustible mine of expression and emotion. To perform upon the violin with pathos and feeling requires that magic touch of the bow which is not easily described or acquired: perhaps no one master is competent to teach it. A thorough knowledge can only be obtained by a close observation of the peculiar excellences of every first-rate performer. We might go farther, and say that every style is occasionally requisite, from the neatness and precision of Vaccari, even down to the shuffling tone of Shaw, a contra-dance player in Leices-

ter. He is the greatest master who has at his command the greatest variety of expressions of the bow. Of all living artists, no one has evinced such consummate skill in this particular as Dragonetti. Although his instrument, the double-bass, is a giant among violins, he has so conquered its unwieldiness, and destroyed its roughness, that, in the middle of the thunder he creates, he can chain you by the exquisite softness of his bow. A singular taste is shown in the manner in which he approaches a note, the effect of which is heard before he actually strikes it. Nor is this all: the manner in which he sustains and quits it is equally tasteful and expressive. His extraordinary powers are more strikingly shown in his single accompaniment of the voice: then we hear the pianissimo of his lower notes, which fill the mind with depth and vastness. The eminent violinists just enumerated are all of the Viotti school, except Cramer. Viotti was the first who entered scientifically upon the study of the bow, and so far transcended the knowledge of his master, Pugnani, that his style formed a new era in the art of playing the violin. At the commencement of the French Revolution, he left that country for England, and continued the delight of the British public till the year 1798, when he was ordered to quit the country on the supposition that he was in league with the republican government. He departed for Holland, but not till after his school was fully established.

We come now to speak of a second era, distinguished by a manner of treating the instrument much more extraordinary than any we have mentioned. Of this style we know no more than has been imparted to us by that finished violinist, De Beriot. This young artist possesses a truth of intonation and mastery of the bow greatly exceeding every other performer that has visited England. But we doubt, even with such talents, whether he would have gained so high a portion of public favor, had it not been for a novelty he has caught from the celebrated Paganini. The extraordinary performance of the latter is said to have had its origin in the following circumstances: During the war in Italy, less fortunate than Viotti, Paganini was seized as a

suspected person, and thrown into prison, where he was confined in a dungeon for some years. Having a violin with one string only, by incessant practice he acquired an execution so truly astonishing as to enable him to play more upon this single string than others could play on four. His powers in accompanying the voice were so great, that his tones were not to be distinguished from those of the singer. A German writer who heard him speaks of his performance as being fiend-like ; and he attributes his unaccountable effect to a new mode of tuning the instrument. Paganini had, however, just arrived in England. He was accompanied by his favorite pupil Oury, who, for the honor of England, seemed likely to become one of the most powerful and graceful performers upon the violin England had ever produced. He made his appearance at the Opera House June 3, 1831 ; but the exhibition of his talent so infinitely surpassed the power of language to express, or even imagination to conceive, that we prefer to give the following enthusiastic sketch, written at the moment, to convey an idea of the marvellous impression he made upon the audience, rather than attempt a more sober description : "I placed myself at the opera-door two hours and a half before the concert began. Presently the crowd of musicians and violinists filled the colonnade to suffocation, all anxious to get a front seat, because they had to pay for their places ; Paganini not giving a single ticket away. The concert opened with Beethoven's Second Sinfony, admirably performed by the Philharmonic Band ; after which Lablache sang '*Largo al Factotum*' with much applause, and was *encored*. A breathless silence then ensued, and every eye was watching the *entrée* of this extraordinary violinist ; and, as he glided from the side-scenes to the front of the stage, an involuntary cheering burst from every part of the house, many rising from their seats to view the spectre, during the thunder of this unprecedented cheering ; his gaunt and extraordinary appearance being more like that of a devotee about to suffer martyrdom than one to delight you with his art. With the tip of his bow he set off the orchestra in a grand military movement, with a force and vivacity

as surprising as it was new. At the termination of this introduction, he commenced with a soft, streamy note of celestial quality, and, with three or four whips of his bow, elicited points of sound as bright as the stars. A scream of astonishment burst from the audience at the novelty of this effect. Immediately execution followed that was equally indescribable, in which were intermingled tones more than human, which seemed to be wrung from the deepest anguish of a broken heart. After this the audience were enraptured by a lively strain, in which were heard commingled with the tones of the instrument those of the voice, with the pizzicato of the guitar, forming a compound of exquisite beauty. If it were possible to aim at a description of his manner, we should say that you would take the violin to be a wild animal which he is endeavoring to quiet in his bosom, and which he occasionally, fiend-like, lashes with his bow: this he dashes upon the strings as you would whip with a walking-stick, tearing from the creature the most horrid as well as delightful tones. He has long legs and arms; and the hands in his playing often assume the attitude of prayer, with the fingers pointing upwards. The highest notes (contrary to every thing we have learned) are produced as the hand recedes from the bridge, overturning all our previous notions of the art. During these effects, a book took fire upon one of the desks, which burnt for some time unobserved by the musicians, who could neither see nor hear (though repeatedly called to by the audience) any thing but the feats of this wonderful performer. Some few pieces were played by the orchestra that gave some repose to the admiring audience. He then entered upon his celebrated performance of the single string, introducing the air of '*Nel cor pui sento*' ('Hope told a flattering tale'), in which he imparted a tone so 'plaintive and desolate, that the heart was torn by it:' in the midst of this he was so *outré*, so comic, as to occasion the loudest bursts of laughter. This feat was uproariously *encored*. He then retired to put on the three other strings, and ended this miraculous performance with the richest arpeggios and echoes, intermingled with new effects that no language can describe. Though he withdrew amidst a con-

fusion of huzzas and bravos that completely drowned the full orchestra, yet he was called for to receive the homage of the audience; and was so apparently affected, that he would have dropped had he not been supported by Laporte and Costa. There was no trick in his playing: it was all fair, scientific execution, opening to us a new order of sounds, the highest of which ascended two octaves above C in alto. A German writer observes, 'He is the first *artiste* on his instrument alive. He has thrown to an immeasurable distance the whole fiddling world of Germany. His native Italy lays all its bows and strings with adoring homage at his feet. The French violinists tremble for their fame as he approaches to their confines; and the first flourish of his bow is dreaded as the earthquake which is to shake the *conservatoire* over the heads of its learned professors.' With a weak organization, Paganini is one of the most forcible examples of the almost superhuman strength which results from the exaltation of mind produced by genius. When he seizes his violin, it seems that a star descends on him, and inspires him with fire from heaven; he instantly loses his weakness; a new existence opens to him; he is another creature; and, during the musical action, his strength is more than quintupled. After performing a concerto, his symptoms are those of a man under an attack of epilepsy: his livid and cold skin is covered with a profuse perspiration; his pulse is scarcely to be felt; and, when questioned on any subject, he answers only in monosyllables. The night after his concert he never sleeps, and continues in an agitation which sometimes lasts for two or three days. These facts have been communicated by Dr. Bennett, who attended Paganini during his stay in Vienna. The murder of his wife and the story of his imprisonment being still involved in mystery, induced a particular friend to press him for an explanation how he had acquired the magical power upon this instrument. He replied, 'I was playing at the court of Lucca to the princess (Napoleon's favorite sister) and another fascinating creature that must be nameless, who, I flattered myself, felt a *penchant* for me, and was never absent from my performances.

On my own side, I had long been her admirer. Our mutual fondness became gradually stronger and stronger; but we were forced to conceal it, and by this means its strength and fervor was greatly enhanced. One day, I promised to surprise her at the next concert with a musical joke which should convey an allusion to our attachment; and I accordingly gave notice at court that I should bring forward a musical novelty, under the title of a "love-scene." The whole world was on tiptoe; and, on the evening appointed, I made my appearance, violin in hand. I had previously robbed it of the two middle strings, so that none but the E and G remained; the first string being designed to play the maiden's part, and the lowest the youth's. I began with a species of dialogue, in which I attempted to introduce movements analogous to transient bickerings and reconciliations between the lovers. Now my strings growled, and then sighed, and anon lisped, hesitated, joked, and joyed, till at last they sported with merry jubilee. Shortly both souls joined once more in harmony; and the appeased lovers' quarrel led to a *pas de deux*, which terminated in a brilliant *coda*. This brilliant fantasia of mine was greeted with loud applause. The lady, to whom every scene referred, rewarded me by looks of delight, and full of sweetness: and the princess was charmed into such amiable condescension, that she loaded me with encomiums; asking me whether, since I could produce so much with two strings, it would not be possible to gratify them by playing only on one. I yielded instant assent. The idea tickled my fancy; and, as the emperor's birthday was at hand, I composed a sonata for the G string, which I entitled "Napoleon," and played before the court with so much effect, that a cantabile given by Cimarosa fell without producing any impression upon the hearers. This is,' says he, 'the genuine and original cause of my predilection for the G string. People were afterwards importunate to hear more of this performance; and in this way I became *day by day* a greater adept in this mystery of handling the bow.' How little the ancients were aware of these effects! Corelli, who was the greatest performer and composer of his

day, has not even called into action the fourth string either of the viola or violoncello (the whole of his sonatas may be performed without either of these strings), upon which this genius, Paganini, has produced such new and surprising effects. The compass of the violin has risen with its execution to a boundless height. In the time of Lully, scarcely a note was struck out of the fixed position of the hand, as it was not uncommon, when the note C above the lines occurred, for the leader to cry out, '*Gar l'ut!*' ('Mind the C!') as a difficulty which required an effort to overcome. We need go no farther back than the time of Giardini to show the rapid advances which execution has made. The Prince of Wales laid before this great performer, at the Carlton House, the first set of Pleyel's quartets (then just published), desiring to hear them. Giardini commenced, but was so completely set fast in one of the movements as to shut the book, and declare that they were too difficult for any person to perform. Corelli, when at the court of Naples, on being pressed by Scarlatti to perform his first concerto, excused himself by saying there was not sufficient time for the repeated rehearsals it would require to perfect the ripieno parts before he could consent to bring it before the court. The compositions of this great man are extraordinary for the age in which he lived. As specimens of harmony, they are pure, and without alloy; and their correctness proves what has been said of him, that he spent his life in finishing them. At the present day, we have ascended two octaves higher in the scale than a previous age attempted, and have acquired a rapidity and distinctness of execution then deemed impossible. These attainments, however, are not those which confer upon the violin its highest powers: its expression in the hands of a master entitles it to our admiration, and claims for it a command and rank above every other instrument in the orchestra."

I have copied nearly the whole of this chapter on the violin from "Gardner's Music of Nature," a work to be found rarely only in the hands of musicians, for the purpose of showing our young pupils on this, as well as any other instrument they

may select, that there is but one road to distinction; and that lies in the direction of daily, persistent practice. It is like every thing you take up: if your mind is made up to desire distinction, there is no reasonable doubt but you can go to any round in the ladder of fame. This is the key to Paganini's success. He says, "Day by day, I became a greater adept in this mystery of handling the bow." Never lose sight of this simple fact: what is true of him is true of all; they have continually to contend for the mastery. First, get a good teacher; and then to labor, and success will follow as surely as the day follows night. What is true of the violin is true of every other instrument. I am astonished that so few of our young ladies do not take up this most perfect of all instruments. We shall be happy to give all who desire it such facilities as they need to give this king of instruments a proper place in their affections. — And now, while on this subject, the design of the founder of this school is to connect with it a department called the "Musical Museum," in which are specimens of the best violins made by our musical mechanics, so that their good works may be seen and appreciated. I have no doubt there are a great many good violin-makers in this country; some, perhaps, too modest to offer a specimen of their work. We invite a healthy competition in this respect; and, in every case, we intend that merit alone shall be the measure of excellence. What we say of violins, we say of piano-fortes, organs, and every instrument in the orchestra. By the contribution of such samples, great opportunities will be given to many to test and compare them who would never do it under other circumstances: so, if they have any thing really good, they can hardly find a better medium of advertising. All makes of the same kind of instruments will stand on the same level; and the quality of the instrument will be the test. I suppose the making of violins is very much restricted on account of the scarcity of the proper wood, or the proper condition of the wood. People who have old wood of the right kind would confer a lasting good upon the world if they would let the violin-makers know they have the wood: they may all confer with me in relation to this

matter. Let the violin-makers say what kind of wood they desire, and the market will some day be supplied with a good quality of instruments, and not, as now, with so many that are unfit for use. The time is favorable for such a movement. There are but few good instruments, — only such as are in the hands of professors. But we do need something at once in the way of violas, violoncellos, and violins. We will make this Conservatory a sort of exchange for all musical matters: so let no one feel slighted, but all feel invited.

Department of Physical Development.

As the founder of this Conservatory takes a lively interest in all means for the fullest development of all the bodily powers of the pupils who favor us with their patronage, there will be connected with this school all the well-defined processes by which such results are secured; and, until the building is erected, such arrangements will be made with parties who have such places in operation as will secure such desired ends. When the building is constructed, a sufficient number of the rooms suited to the proper development of the pupils will be fitted up in the most approved manner, under the ablest teachers of the several processes, and the results carefully noted: so that parents who send their children to us from a distance, and have to suspend for the time being the personal supervision of their children's exercises, may feel assured that the physical powers, as well as the musical, will be cared for by persons educated for this purpose; and, as the musical powers depend more upon the proper development of the physical, it is thought much better progress will be made than where the physical powers are neglected. We hope to make this a feature worthy to be adopted by other institutions of this kind. As we have personally no particular one to suggest, the door is open to all processes that have merits to recommend them. We invite the co-operation of all who have given special attention to this subject.

The Movement Cure: its Principles, Methods, and Effects.

SOURCE OF BODILY POWERS.

In health, the body affords daily a large amount of force, or power. This assumes the various forms of *muscular* power, *mental* power, sensibility, emotion, &c.

These results are secured through the agency of a multiplicity of invisible, interior actions, of which the system furnishes the arena. It is to these ultimate, elemental actions of the matters comprising the body that we are always to look for the *causes* of ill health; and it is to these to which all means of correction, that is, remedial measures of whatever nature, are to be addressed.

If we study these minute interior actions, upon which life in all its modifications depends, we find two distinct phases of activity, with their corresponding results.

One of the kinds of action here referred to consists of the growth of parts, as cells, fibres, &c.; but, unlike vegetative life, there is no increase of weight and size, because the growing forms are destroyed as fast as produced.

The other kind of action is chemical. The food and air daily required to support the organic changes above referred to, producing and destroying vital forms, and evolving force or power, pass through a variety of chemical transformations, and finally assume the forms of *carbonic acid*, *water*, and *urea;* in which state, having completed their work, they readily find egress from the body.

Now, a prominent circumstance in ill health is the diminution in the amount of force which the system evolves. An equally conspicuous fact is, that the chemical products above enumerated as passing from the body are diminished in amount, as well as changed in quality. In other words, a failure in the

one particular is always accompanied by failure in the other. This coincidence shows the inter-dependence of these two classes of action.

PRINCIPLES OF TREATMENT.

These obvious primary facts afford us the key to the true principles of remedial treatment. The removing of ill health, or, as it is generally phrased, the curing of diseases, consists, practically, in rendering the organic and the chemical actions within the body perfect in all its parts. No principle need be employed, no purpose entertained, differing in kind from what obtains in the system in health, in accomplishing its usual and habitual round of functional duties through life. The cells and fibres, which are the instruments of vitality, have always the same uniform chemical composition; their growth always proceeds in the same inscrutable manner; their destruction is always normally effected by the oxygen obtained from respiration, which always converts the vitalized materials to the same uniform simple chemical products that are returned to the atmosphere. The uniform products of all these changes, and the evident purpose of all, is the manifestation of the *powers*, bodily and mental, which we use and enjoy. The important point to which the invalid's attention is directed is the fact that *hardly any other of the chemical compounds that may be formed within the body are fitted to pass from it*, because such other products have failed to reach the aeriform and fluid states. The mass which passes from the alimentary canal scarcely furnishes an exception to the above statement, since it is composed chiefly of material which has not been engaged in vital operations, but is mainly residual. The *quantity* of materials which the system daily employs consists of from one to two pounds of solid matter in the shape of food, which enters the system from the digestive canal; and something less by weight of oxygen, which the system extracts from the air, chiefly through the lungs, by respiration. As before observed, it is the extreme chemical

change of which these are susceptible in the system that is the uniform concomitant of health when the greatest amount of force is evolved. It is the various *intermediate* chemical changes which are possible in the system that characterize diseases of various names. An interrupted, struggling vitality is now manifested, and the product of power diminished, notice of which is rightfully afforded in the sensations. If the word *nutrition* be employed, as it usually is, to denote the sum of the processes by which the system is duly replenished and its power maintained, then *health* would be the term to indicate the perfection and regularity of these processes; while *disease* would imply their imperfection and incompleteness. As the power of an engine is often controlled by the degree of freedom of the exhaust-pipe of steam, so the amount of power a living body can afford will depend on the degree of perfection with which the wasting matters are removed. This will appear plain when it is understood that *no* power can be eliminated without change of matter, mainly through the instrumentality of the oxygen of respiration; and if the change be imperfect, that is, if the oxygen be insufficient to reduce waste to the proper condition to pass the boundaries of the system, it remains in some non-vital form, liable to the occurrence of spontaneous chemical change, certain to embarrass and impede the normal operation, clogging the vessels, accumulating at local points, and producing all the symptoms so constantly described by the physician, and treated by him as local disease.

HOW DRUGS ARE EFFICACIOUS.

A drug is such because it cannot enter into the composition of any vital structure, but, on the contrary, offers a more or less active antagonism to vital arrangements. This fact renders drugs indirectly useful for curative purposes with various degrees of efficacy. For instance, certain of them, mingled with the contents of the digestive cavity, will unfit the product of digestion for absorption, and, by irritation of the canal, cause its

rejection; but respiration continues meantime unabated, and shortly effects the object of reducing the non-vital constituents of the body to carbonic acid, water, and urea. The effects on health are often, but wrongly, ascribed to the drug. The *real* effect was to prevent nutritive matter from entering the circulation in quantities too great for ordinary reduction. Stimulants, tonics, &c., cause the object to be attained in another manner. These substances, entering the circulation, and irritating the walls of the vessels, cause the latter to urge their contents forward, and through the aerating capillaries, with greater rapidity; thus exposing the fluids of the system to the more rapid and intense effect of oxygen, and securing by another indirect method the same ends. Some drugs seem to act as direct auxiliaries to oxygen (iodides, chlorides, &c.) in destroying matters resident in the system, illy protected or non-protected by vitality against their chemical influence; while others still attain the reputation of being remedial, because they seem to partially suspend vito-chemical changes, and to arrest waste, probably without decreasing the use of oxygen in the system.

It will be observed, that, in either case, it is through the ordinary physiological channels that restoration of health is really secured, and not by any direct support received from, or direct curative effect produced by, this class of remedies; and that *curative* action is simply physiological action. The objections to this mode of aiding the sick are, —

1. It affords the invalid little, perhaps *no*, practical instruction. He is not less, but rather more, liable to a recurrence of the old malady, or some other form of disorder. He is not shown what really makes him an invalid, or what makes him well.

2. The delicate vital susceptibilities become worn and perverted by frequent contact with uncongenial substances, which drugs are. A foundation is laid in the *feelings* for false judgment and bad habits. The use of drugs is a disease difficult of cure, which is well proved in such instances as alcohol, opium, and stimulants in general, and even tonics and cathartics.

GENERAL EFFECTS OF THE MOVEMENT CURE. — REDUCTION BY OXYGEN.

The *increase of the oxydizing function* previously referred to is among the most important effects of the treatment. Every effort, of whatever part, is attended by an *increase* of the amount of air received by the chest, and consequently by an increase of the ultimate products of change through which all matters concerned in vitality must pass.

Every effort causes increased supply of arterial blood to the capillaries of the system. Every *pressure* and every *vibration* also aids in bringing in contact elements seeking union.

Osmosis. — All muscular contraction, all pressure, and all vibrations, disturb the fluids of the body, increasing the flow in all the vessels. This is the particular condition requisite to secure the *transfer of the nutritive fluids and of effete material,* — the fundamental act in all nutritive operation.

Capillary Action. — The Movement Cure *induces capillary* contraction: some of the processes are eminently capable of effecting this object. This drives the blood out of dilated, swollen, expanded capillary vessels, removes the tenderness, redness, and pain of such parts, and causes them directly to assume the healthy condition. No remedy has been devised so effective in this particular; and internal portions of the body are as amenable to those effects as external.

Circulation. — In invalids the circulation is unequally distributed; being detained in weaker and internal parts, and restrained from external parts and extremities. The consequence of this is oppression and pain of central organs, and a pale or sallow, bloodless skin, and cold extremities. Movements produce a *demand* for more blood in parts acted on, and induce a flow thitherward to meet it; thus drawing the surplus away from the oppressed central portions of the system. Every patient of the treatment directly experiences the grateful effects here described.

Organic Life. — The conditions favoring the production of the successive generation of cells, fibres, &c., of which the body is

composed, are those above enumerated, all having reference to the actions of the primary elements of which the body is composed. In the healthy, the initial step, the *motion* of the new material in act of formation, is spontaneous ; being directed by the resident vital affinities, aided by the actual motion communicated to the atoms by the mass itself. But, in the case of disease, these vital affinities are weak and inadequate. Conflicting elemental attractions are present. At this point, if simple motion be communicated to elements seeking each other's embrace, the vital attractions are aided by so much, and the healthy act of organization of the instruments of force is at once accomplished in a normal and perfect manner. The consequence of the supply of conditions favoring the organizing act, that is, the act of forming organs by means of movements, is a liberal *increase* of available power, indicating an increase in the production of the instruments through which power is manifested. The body evidently exists for the purpose of affording its various kinds of force ; and life is valuable in some proportion to the amount it gives forth. The correctness of the principles here enunciated is confirmed simply by reference to the effect upon muscular and nervous power, which is the constant result of the application of the movement treatment.

MENTAL ACTION AS A CURATIVE AID.

The reader will perceive that the remedial treatment of diseases by movements constantly employs the mind both to instigate and to re-enforce physiological action. In this fact, the treatment has a decided and legitimate advantage over every other; for it does not depend for its efficacy on the mere facts of chemistry modified by vitality, as in case of drugs, but employs freely the very product of vital action as displayed in the nervous system, and especially in mental power, as the needed auxiliary to that of the various organs that constitute the system. It makes the body the instrument of the mind, not only as affecting external objects, but also in the contribution of its energy, so as to

secure the accomplishment of internal purposes. An active movement is not merely the contraction of a few muscles, but it is also the opening wide of the channels of connection between a region of the body and the central source of power in the mind and will. Hence every active movement not only conveys substantial nutrition to the acting part, but, if well conceived, cultivates and strengthens *nerve*, centrally and peripherally, as well as muscle. It heightens the quality of physiological action, and enlarges its boundaries. While the ordinary prescriber has chief reference to the control attainable through chemical influences, by promoting waste, &c., in the system at large and in local parts, he hardly thinks to avail himself of the wholesome control the mind is capable of exercising over the organism. It is lamentable that only acknowledged charlatans propose any thing of the kind, and they through some mysterious or imaginary process, and not, as in the present case, by means of the patient's own resources, increasing his own selfhood. Health is evidently the full possession by the body of its powers. Death is their separation. Disease is a *tendency* to separation. Restorative means, then, should be such as will secure a stronger union between these two elements of being; such as would, in a manner, gently win back and fix the failing, departing powers. If the fact of the aid and importance of the mind for restorative action be admitted, the practice here commended, it will be seen, assumes a higher place than do other modes. The remedial treatment by movements seems to fill a heretofore unoccupied space. It supplies a connecting link between physical science and that bordering on metaphysical. Here is a point abundantly susceptible of cultivation, of expansion; and we cannot now conceive the extent to which beneficent results may be made to flow therefrom.

EFFECTS OF MOVEMENT CURE NOT ATTAINABLE BY OTHER MEANS.

The Movement Cure increases *muscle.*

It increases *nerve.*

It develops *particular* muscles and nerves.

It increases tendon and bone.

It induces a freer flow of blood into particular regions and organs.

It increases respiration, enlarges the chest, and increases the motion of its walls.

It expands a shrunk portion of the chest.

It corrects spinal curves.

It decreases the activity of special nerves, and removes their morbid action in general.

It strengthens the nervous connection of the extremities with the central seat of power.

It warms the hands and feet, and moistens the skin.

It increases the production of carbonic acid, water, and urea in the system.

It strengthens the alimentary tube, and increases the action of the bowels.

It relieves the heart of undue pressure.

It disposes of effete materials of the body without disturbing function or attracting attention.

It obviates the tendency to bilious attacks.

It prevents attacks liable to afford permanent injury to the nervous system, or any part of it.

It enables every part of the body to do its own work, and relieves each part of work that belongs to other organs.

It prevents and cures the scrofulous diatheses.

It prevents injury to certain parts from the gravitation of superimposed organs.

It is instructive. It, in general, opens up to the invalid the causes of his maladies, remote and direct; and so enables him to prevent their recurrence.

WHO ARE, AND WHO ARE NOT, PROPER SUBJECTS FOR THE MOVEMENT CURE.

Persons suffering from chronic diseases of any kind, with whatever local manifestations, may be treated with advantage by the Movement Cure.

All such persons, when their complaints are properly analyzed, are found to be affected with local congestions, congestions of central organs, deficient respiration, deficient heat-making, irregularities coming from liver, spleen, spine, head, &c. Whatever form these distinctive physiological errors may culminate in, or name of disease be applied, the essential difficulty may be traced to some combination of the above conditions, and are therefore removable by the resources which the Movement Cure brings. No degree of weakness or disability is a bar to the successful application of the treatment, as the abundant resources of the treatment renders it capable of adjustment to persons of every degree of helplessness.

Persons having *acute diseases*, on the contrary, cannot be treated by these processes. The very fact of acute action shows that Nature has already chosen her method of relief. Persons who do not expect and desire to learn concerning the *causes* which have conspired to render them invalids, so as permanently to avoid such causes, are not desired. A resort to this treatment is considered a pledge of improved self-management.

Persons who have lived and are living what is generally called *a fast life* in any respect, whose idea of the value of life is measured by animal pleasures that may be pressed into its service, and who desire a return of health in order to renew these, are not desired. Persons for whom any other means of cure will answer as well are not desired. Persons averse to observing the ordinary rules of treatment are not desired. Persons disposed to counteract the benefits of the treatment by dietetic improprieties need not expect to recover by this treatment. Persons whose life, with restored health, is not of value to its pos-

sessor and to those within the sphere of their influence had better resort to some other mode of medical treatment.

Persons who expect their diseases to be healed in some occult, mysterious, or miraculous way, or in any way differing from the natural development of parts by processes established in the system, and unchangeable while life lasts, will find nothing in the treatment to meet their case.

ACTIVE MOVEMENTS.

The purpose of an active movement is to convey to and concentrate upon a selected point the nutrition and energies of the system. Such a movement may accomplish a twofold purpose, — that of supplying a part, and of relieving another part more or less distant. The mode of effecting this purpose is as follows: The person to receive the application is placed in an easy, unconstrained position, — sitting, lying, half lying, kneeling, or any convenient position that will suitably adjust all parts of the body to the purpose. The body is fixed, either by the hands of an assistant or by means of apparatus, so as to prevent as much as possible any motion of all parts of the body except the acting part. The patient is, in some cases, directed to *move* the free part in a particular direction: the effort to do so is resisted by the operator with a force proportionate to the exertion made, very nicely graduated to the particular condition of the part and the system at large.

The resistance is *not* uniform, but varies according to the varying action of the muscles as perceived by the operator. In other cases, the operator acts while the patient resists. The action is the same; but in one case the patient's acting muscles are shortened, in the other lengthened. The operation is a sort of *wrestle*, in which a very limited portion of the organism is engaged. The motion must be much slower than the natural movement of the part engaged; which fact strongly fixes the attention, and concentrates the will. The act is repeated two or three times with all the care and precision the operator can

command, being cautious not to induce fatigue. A perfect rest in the lying position, of some ten or fifteen minutes, succeeds. The changes of matter induced by the movement continue for that length of time, producing an afflux of power and nutritive material to the part, provided the patient remains quiet. If, however, other actions be engaged in, it detracts from and diminishes the effect of the movement. If movements succeed each other rapidly, very much of the peculiar effect is lost, and the operation becomes, to a certain extent, gymnastic. Whether the expected curative effect will follow the operations depends very much upon the tact and capacity of the operator. If he possesses the requisite natural qualifications, and has submitted to a course of training for the purpose of cultivating his powers, mental as well as physical, he will exercise such manner and touch as will render the effect *vivid*, even *intense*, and, withal, exceedingly grateful to the recipient. The difference of effects producible are comparable with those of music. The effect of a movement, if properly applied and received, is to transmit the available force of the system, together with the conditions for its production, to the acting part: this part receives what the whole system by the process is made to contribute. Thus a lax, weak, bloodless region is re-enforced with fresh supplies contributed by the whole system. Every portion of the body is in turn, and at proper intervals, subjected to similar operations.

I have ventured to make this somewhat long quotation from the very able illustrated "Movement Cure," by George H. Taylor, M.D., author of "Exposition of the Movement Cure," and physician of the institute, 69 West 38th Street, New York.

That there should be some one or more well-settled systems of physical training in our Conservatory, no one at all observing will deny; and, where several are encouraged, the students of our institution will have the opportunity of selecting the best adapted to their several needs. For the reasons stated, we shall have rooms fitted up under the advice of those who are experts in the several systems. Any one specially interested in

the Movement Cure can get one of the illustrated books by sending to the institute for it.

Honorary Life-Memberships.

Artists, musical or otherwise, will be admitted to honorary life-membership upon the payment, for the first year of the Conservatory, of twenty-five dollars; those admitted the second year, fifty dollars; those the third year, seventy-five dollars; and those the fourth and all subsequent years, a hundred dollars. Likewise those who make donations to the institution will receive certificates of honorary life-memberships without fee.

Jubilee Concerts.

There shall be given each year, by the United-States Conservatory, a concert, on the night of Dec. 17, called "Inauguration Concert," being the birthday of Beethoven, at which concert the music of this great genius shall be performed; one on the night of Forefathers' Day, Dec. 21; one on Christmas night; one on New-Year's night. These shall be known as the Jubilee Concerts. Likewise one on the night of Feb. 22, the birthday of George Washington. One-half of the proceeds of these concerts shall be devoted to a fund for free scholarships and aged indigent musicians. The free scholarships shall be selected from a list in the regular order in which application for such favors shall be made; the first in order being children born in Boston, and next in order from such place where the largest amount of money is raised for the building-fund, in proportion to the number of inhabitants in the several towns and cities in the United States; next the Canadas; next Mexico; and finally South America.

Subscriptions to Building-Fund.

Persons interested in the success of the art and science of music may give what they can afford, — from five cents upward.

Any one actively engaged in music may act as canvasser for the building-fund, — such as music-teachers, male or female. Books for the names and amount subscribed will be furnished upon application to the Treasurer of the United-States Conservatory, at 10 Nassau Street, Boston, Mass. Choristers, superintendents of sabbath schools, clergymen, and postmasters, may collect the money subscribed, and forward the same as above, who will deposit the same in the several savings banks in Boston, to be used as needed for the building, and furnishing the same. We have had some very liberal contributions, which do the givers great credit, for they have been given even before seeing the plan of the building; and, as there has been no unusual excitement to produce the present condition of things, it is believed that the whole subject-matter commends itself to the people: if they continue to respond as they have begun, the frost will not leave the ground before we shall begin to operate practically to bring about this very desirable object. Let the people take hold of this in earnest, and the thing is accomplished. Although the idea originated with the founder, the future success will be with the people. Let those who have been favored by good fortune be liberal, and the future of music in this country is no longer in doubt.

If there should be more money raised than will be needed to erect the building, and furnish it, the surplus will be made a fund for free-scholarships and aged indigent musicians.

> "The theory of music is a science;
> The practice of it, an art."

The theory and practice of music will be taught in the United-States Conservatory to all its patrons, in the most approved and thorough manner, in all its branches, by the most competent teachers, native and adopted. We invite, without reserve, the co-operation of all who are interested in the proper cultivation of this important and desirable accomplishment.

"It is said that 'music is the choicest of God's gifts:' if not the choicest, it certainly is one of the most delightful and enno-

bling that could have been vouchsafed to man. A house without music is like a nursery without children, — silent, gloomy, and desolate. Music is the harmonic soul of life, breathed or suggested everywhere in nature, and only absent from the lips and souls of those who are 'fit for treasons, stratagems, and spoils.' The influences of music are not only soothing, and gratifying to the ear, but are refining, purifying, and exalting to the mind and heart. The soul lives its rarest hours in the atmosphere of song; and we contemplate Paradise, not unfitly, as realizing our supremest dream of felicity, with its musical enchantment, its hymning seraphs who 'adore and burn' with ecstasies that can find utterance only in song. Experience attests that the habituation of childhood to music (as also to the presence of flowers) is one of the surest means of toning down harsh tempers and evil passions in the bud. The science of music is at the present day very extensively cultivated, and is one of the principal features of an accomplished education. Parents and guardians should exercise the greatest caution in the selection of a thorough and experienced teacher: for in music, perhaps more than any other art, bad habits acquired from ignorant or superficial teachers (and the whole country abounds with them), during a child's first lessons, can never be totally eradicated; and parents find often, to their regret, that their means have been lavished on charlatans, while the time and labor of the pupil have been worse than lost, — evils which might have been avoided by the judicious selection of A COMPETENT TEACHER."

"Music! — oh, how faint, how weak,
Language fades before thy spell!
Why should feeling ever speak,
When thou canst breathe her soul so well?
Friendship's balmy words may feign;
Love's are e'en more false than they:
Oh! 'tis only MUSIC'S strain
Can sweetly soothe, and not betray."

THOMAS MOORE.

The Qualifications for Teachers.

No teachers will be encouraged in this institution whose habits shall in any way disqualify them for the most thorough and satisfactory discharge of their duties to the pupils under their instruction. As every success depends upon doing every thing in the time set apart for such things, no departure from the rules adopted by this institution will be tolerated. The time set apart for the several lessons must be devoted to those lessons. The time agreed upon, and for which the pupils pay their money, belongs to them, and must not be frittered away by the tardiness of the teachers upon any pretext whatever, except in cases of unavoidable sickness, notice of which must be given in season to the person having this matter in charge, so that their places can be filled without delay to the pupils.

Basis of Charges of Tuition.

All classes of four pupils will pay in advance for twenty lessons, in all grades, each	$20.00
All classes of three pupils in all grades, each .	25.00
All classes of two pupils in all grades, each . .	35.00
All classes of six pupils in all grades, each . .	15.00

All private pupils as per agreement. Pupils taken at all times; though it is better to begin at the commencement of each term.

Calendar of the United-States Conservatory.

The first term, of ten weeks, called the spring term, will commence Monday, Feb. 13, 1871, and end Saturday, April 22, 1871.

The summer term, of ten weeks, will commence Monday, April 24, and end Saturday, July 1, 1871.

A vacation then of eleven weeks will end on Saturday, Sept. 16, 1871.

The fall term, of ten weeks, will commence Monday, Sept. 18, and end Saturday, Nov. 25, 1871.

The winter term, of ten weeks, will commence Monday, Nov. 27, and end Saturday, Feb. 10, 1872.

A vacation of one week, from Saturday, Dec. 23, to Saturday, Dec. 30, 1871, called holiday-vacation.

Description of the Building

Proposed to be built for the United-States Conservatory of Music, Boston, Mass.

The building will be built on a lot of land bounded by four streets, making an entire square about four hundred feet long by two hundred and fifty feet wide, making a hundred thousand square feet of land. The building will be about three hundred and thirty feet long, and two hundred and twenty feet wide, with a tower on the principal end, where the main entrance will be. There will be at least eight entrances to the building, so that, in case of alarm, the building may be cleared without delay or confusion. The principal features of this mammoth building are a large concert-hall, occupying the central portion of the building, and the association of spacious and well lighted and ventilated class-rooms, provided with pianos and organs for giving lessons; and lectures in all departments of music, both theoretical and practical. These rooms will be upon the outside of the building. Access to these rooms will be had through spacious corridors, making the entire circuit of the building, except that part of one end occupied by the large organ in the concert-hall. This corridor will be on the inner side of the educating-rooms. On the inner side of the above corridor, and between it and the concert-hall, will be another corridor, also running entirely around the building. This inner corridor will contain the entrances to the hall itself, twenty in number. The thick wall between this corridor and the hall will be carried up to support the massive roof over the hall. Between each two doors leading from the corridor to the hall, niches will be formed (on the corridor side) in the wall for full life-size statuary: over

each door, on the hall side, niches for busts will be formed. This will serve a twofold purpose : first to ornament the building; second, it will serve to stimulate our young pupils to deserve a place in some of these niches ; and it will also enlist in our enterprise those worthy artists, the sculptors of our country. The rooms may also be ornamented by our painters. It is hoped and believed that the funds will warrant building the interior of the hall with white marble, and the corridor side of the walls with mottled marble, so as to show off the statuary with good effect. The entrance or clock-tower will be octagon in shape (at least where the clock-faces are), so as to give eight dials, symbolical of the octave in the scale of music. The machinery which propels the clock in the tower will also be connected with dials in the class-rooms, halls, and corridors, so that the precise time indicated on the outside dials will be indicated on every dial throughout the building. This is a very important and attractive feature in this building, as time is a very important, if not the *most* important, element in music, as in every thing else. At the time railroads went into operation, many people thought the cars would wait for them : the stage-coaches would start when they got all the passengers picked up. But railroads have educated the people, till now all who wish to travel go to the dépôt in season to start with the train. They have learned that it is better to be half an hour behind time than half a minute, for two reasons : first, they do not like to admit they are too late ; second, they are so much nearer the time when the next train starts. A great saving of time can be secured by our proposed electric clock ; and, as time is money, all the time we can save is so much money saved. Another important feature is the method of heating this gigantic structure. We propose to locate the heating or steam-generating apparatus at convenient points, entirely upon the outside of the building ; probably in four or more different situations, which will allow us to have as many different kinds of apparatus, either one or all of which may be fired up ; and the best can soon be determined by actual experiment. This is an important feature, es-

pecially when we take into account that all who put in apparatus for heating claim theirs as the best. That is the best which produces the best results, all things considered: we need only put in what seems to commend itself, and test several side by side. There will be at least two elevators to hoist pianos and organs to the several floors. The elevators may also be used by the pupils and visitors to ascend and descend. The capacity of the principal hall will be double that of Music Hall, — say six thousand people, if we put in three balconies, — to be determined by the acoustic properties of the hall. Should we have but two balconies, five thousand would be the seating-capacity. There will be several other halls or lecture-rooms, of a seating-capacity of from five hundred to twelve hundred, and all so arranged that a concert or lecture may go on in each without disturbing any other.

The basement will be level with the street; and so much of it as will come under the class-rooms and corridors can be used for halls for matinées for the pupils: this story will be all above the ground. That part of this story which comes under the large hall can be used for a gymnasium; and, on occasion, can be turned into an enormous banqueting-hall for fairs, conventions, &c., where the multitude can be fed without leaving the building. The sub-basement, or cellar, can be used for any purpose that may be desired, — for storage, &c.

A Word to Subscribers, Donors, &c.

We are now ready to receive substantial aid in money, mortgages, bequests, stocks, musical instruments, pictures, paintings, busts, statuary, lands, musical books for a library, or any thing that would be useful and needed. We are more than satisfied with our progress thus far, and especially in the offers made to us in money even before we have asked for any. Letters are pouring in from all parts of our widely-extended country, showing that an institution such as we have projected is desired; and, if the substantial *element* (viz., MONEY) shall be as liberally offered as it has

begun to be, we shall not need to wait for the frosts to go and come again before we can say to the Old World that their services are no longer needed to furnish the musical education of our children. Is it not better to bring teachers, if needed, from the countries where music has been encouraged by the governments, than it is to send as many pupils as a given number of teachers could properly instruct to foreign lands? In an economic point of view, if we keep them at home, we shall feed them; and it is a well-known fact, that those countries do not buy our breadstuffs as long as they can grow them.

We do not ask persons to give money unless they have it to spare without distressing themselves. There are some things of more value than money. Influence, if of the right kind, will do what money cannot do. We do not expect money or sympathy from those who have charged, and would again charge, twenty-five per cent for the use of money to educate a poor girl (possessed of a good voice) in Europe. Our project, if successful, would take away that part, at least, of their occupation. We do not expect or desire any aid from any one who measures every thing by money rules, — by how much return he may anticipate. This whole enterprise is in the interest of art, and not to make money. We have put our all, our life, our every thing, into this great work. If we succeed, we are satisfied; if we fail, we fail by the consent of the people of this country.

The following are the rules that govern the competition and compensation for the preliminary plans and drawings: —

The drawings to consist of floor plans of each story; also one longitudinal section, one transverse section, one front elevation, one side elevation.

All to be drawn on a scale of sixteen feet to the inch, and finished without the use of colors except India-ink or sepia. Each set of drawings to be submited under a motto or device, instead of the author's name. And, after the selection has been made by the committee, the author of the selected design to come forward with his name. No drawing to be received unless made in compliance with the above regulations.

COMPENSATION FOR PRELIMINARY PLANS.

The successful competitor will receive the usual compensation for making the plans and superintending the construction of the building. Those who are not successful will have their choice, to take the value of their labor expended on the several drawings, plans, &c., in money, or in honorary memberships of themselves and the friends whom they may suggest, to the number of the times that twenty-five is contained in the sum awarded by the committee of three non-competing architects; or, finally, in free scholarships of worthy persons desirous of studying music, and who have not the means at hand to do so.

To the People of the United States.

The founder of the United-States Conservatory of Music takes this opportunity to state some of the many reasons for the movement he has proposed. The most important one, probably, is the absolute need of a school or institution in this country that shall be at least equal to any in Europe. That there is none as yet is evident from the fact that most or all of our native artists have finished their musical studies abroad. That we should be able to give our people as good opportunities at home as can be found elsewhere is a proposition in which all are equally interested; but we are not all equally able to remove the obstacles to that end. Another very important reason for this movement is the lack of systematic instruction. The experience and habits of thinking that are the result of practical experience in any of the different avocations of life, in which the necessities of the people are supplied, seem to give some evidence of fitness in some more than others for some special work that comes up occasionally. That this is one of those occasions, no one who has given or will give his attention to the subject will deny. There is probably not more than one-third or one-half the value received by the patrons of our best musical institutions for the money paid so lavishly as might be by a more

united and concerted movement. There is no well-defined and systematic course in which the pupils can feel that confidence they ought in the results of their efforts. Every change of teacher brings a change of treatment or school: that, to say the least, is discouraging. But the most important reason is the present want of a building better adapted to the proper cultivation of this highest art vouchsafed to mankind. In this field the founder feels himself at home: his experience for the last thirty-six years in the varied and practical ideas incident to building seems to give some warrant of future success in carrying out the several plans he has submitted for the approval of his fellow-men. Likewise his leisure, having been devoted to musical study, seems to fit him to connect the building and artistic elements for the good of all concerned.

In the present edition of this circular, our board of teachers cannot be announced; probably we can do so in the second. Suffice it to say, we intend to be governed by the best interests of our patrons in giving the best possible instruction. We shall listen to the pretensions of all, and cull out the best from all who offer us their services. There are but few good teachers compared with what might be. We had rather take our own estimate of their capacity to teach than the opinion of one who might be governed by prejudice or malice. Let no one who is idle, or who has any time to spare, hesitate to offer his services: we shall treat all with becoming deference; and as we intend to establish a school for all, and one in which all can unite, all may feel invited to participate. We shall have a teacher's course, so that all who teach shall have the opportunity to make their teaching effective. My work is nearly finished (that is, the preliminary work) in the first part. We are now to start off in the same direction, the teachers to shape the teaching, while I may have more time to devote to the details of the building, and raising the funds to insure the success of the grand project. I invite the most rigid scrutiny into the motives that govern all my movements. If the public receive my proposition in the same spirit it is offered, all will go on without interruption. I offer

battle to no man, or set of men. I shall shrink from no duty, and shall not be discouraged if I meet with opposition.

Elocution.

The science or art of elocution will be taught in this Conservatory by the best teachers to be found. Those who are intending to become public speakers, debaters, and professionals generally, will have opportunities rarely to be met with in any other institution. Actors, also, will do well to take note of this new feature. Our halls will be better adapted to this end than any in existence. Concert singers, also, will be interested in this new feature.

Dancing

Also, in connection with our physical development, will be taught in this Conservatory; and the pupils will be taught in such a way as to get at the good results of this fine accomplishment, without the evil associations too often attached to this healthy and pleasant exercise. Our teachers will be competent to teach all kinds of dancing in use in all countries; and, as dancing-schools are (*properly conducted*) schools of good manners, it is better for the people to take them into their own hands than to abandon them to those who are unscrupulous. There is such an intimate connection between music and dancing, that it is thought very proper to recognize all that may properly be claimed by the advocates of either accomplishment.

Most respectfully submitted.

CHAS. P. HERRICK,

Founder and Treasurer of the United-States Conservatory,

Office, 10 *Nassau Street, Boston, Mass.*

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

BOSTON PUBLIC LIBRARY
3 9999 04998 503 7

(Feb

BOSTON PUBLIC LIBRARY.

One volume allowed at a time, and obtained only by card; to be kept 14 days (or seven days in the case of fiction and juvenile books published within one year) without fine; not to be renewed; to be reclaimed by messenger after 21 days, who will collect 20 cents besides fine of 2 cents a day, including Sundays and holidays; not to be lent out of the borrower's household, and not to be transferred; to be returned at this Hall.

Borrowers finding this book mutilated or unwarrantably defaced, are expected to report it; and also any undue delay in the delivery of books.

*** No claim can be established because of the failure of any notice sent or from the Library, through the mail.

The record below must not be made or altered by borrower.